

From Prof. A. A. Stanley
Oct. 1900

782,81

Composed for and dedicated
to the.

Philharmonic Society of Montreal.

SYMPH

Dramatic Poem

BY Arlo Bates
Composed for

Solo Voices, Chorus and Orchestra:
by

G. W. Chadwick

Price 1.00

Arthur P. Schmidt.

Boston. Leipzig New York.

146 Boylston St.

136 Fifth Avenue.

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THE LILY NYMPH.

CHARACTERS

The Lily Nymph	-	-	-	<i>Soprano.</i>
Sir Albrecht	-	-	-	- <i>Tenor.</i>
The Lake Spirit	-	-	-	<i>Baritone.</i>
First Knight	-	-	-	<i>Baritone.</i>
Second Knight	-	-	-	- <i>Tenor.</i>
Chorus of Knights, Elves, Dryads and Nymphs.				

A short pause may occur after the fourth scene, but with this exception, the performance of this work should be continuous.

THE LILY NYMPH.

Poem by
ARLO BATES.

SCENE I.

Music by
G.W. CHADWICK.

(Night; A valley in the Black Forest, In the middle, a lake dotted with white water lilies and stretching back to a thick forest. The tramp of horses is heard.)

Molto tranquillo. ♩ = 66

pp *cresc.*

A 8

B (Enter Sir Albrecht followed by a group of retainers.)

dim. *sempre* *pp*

THE KNIGHTS.

TENOR.

CHORUS.

pp How still and how peaceful the for-est lies sleep-ing, we ride through the

BASS. *pp* How still

night like the shapes of a dream,

Be-side us the shad-ows their phantom march

p like com-rades, *cresc.* like com-rades and knights like

keep-ing, like com-rades,

comrades and knights of our fel-low-ship seem like com-rades they seem

C
pp
Tramp, tramp, tramp, tramp, our horses go — tramp, tramp thread _ ing,
pp
f
p
pp *tr* *f* *p*
the dark - ness slow _ and yet when the moon shall rise - - - eag - er we
f *b2.*
f
ride since joy - ful our mas - ter speeds on to his bride, since
ff
joy - ful our master speeds on, speeds on to - - his
ff

D

bride

(The sound of female voices is heard from the forest)

ALTO I & II. *pp* (humming)

ALTO III. *pp*

Animato ♩ = 108

Lento (*ad lib.*)

E

1st KNIGHT.

Hark Hark what sound awakes music the silence breaks

Tempo I. ♩ = 72

pp a tempo *piu p*

ALTO I.

(The voices are again heard.)

ALTO II.

(humming)

pp

pp

Lento (*ad lib.*)

2^d KNIGHT.

p It is mid - sum - mer night when spir its take their

Tempo I. ♩ = 72

p a tempo

flight and el - fin spells are bro - ken

un poco più mosso

F Enter a group of Dryads twining one another in garlands.

dim - *in* *p*

THE DRYADS. Semi Chorus. ALTOS.

pp

$\text{♩} = 80$

We love the aisles — of the for - est

breeze as it laughs and sighs and grieves But

8

best we love — the air - y flight where el - fins play the

pp

meet them we haste to find and greet them

Hark Hark their song fan - tas - tic

H piu vivace ♩ = 420 (Will o the wisp)

clear

The el fin band draws

L'istesso tempo $\text{♩} = 120$

THE ELVES. (SOPRANO Semi Chorus) +)

Light as mote in the beam as they float as they gleam

THE DRYADS.

near

pp

Do they hasten to find us Do they hasten to find us

if we tease them still we please them still they fol_low, by

hill and hol_low in embraces to bind us They_hasten to

find us in em_bra-ces to bind us in em-

bra ces to — bind us

p

ELVES.
un poco meno mosso. $\text{♩} = 112$

low light as mote as they float

DRYADS. SOP. *p*
ALTO.

KNIGHTS. TENOR. Hark Hark

BASS. Hark Hark

un poco meno mosso

by leaf-y ways to meet them

the wood-sprites call

Hark, hark the wood-sprites call the for-est trem-bles with

we haste to find and greet them
the wood-sprites call
sing - ing Hark Hark List to the musical
List to the

f If we tease them still we please them
f Hark Hark
mur - murs that fall Hark Hark
mur - murs that fall 8.

K sostenuto assai ♩ = 100
we please them
List to the mu-si-cal mur-murs that fall *p*
to the mur - mur It is mid sum-mers *p*
8 *dim.* in. *p* *sostenuto assai*

p light as mote in the beam *f* we haste to find and
p by leaf y ways to greet them
 night when spi_rits take their flight

8.

p greet them light as mote in the beam
f Hark *p* Hark Hark Hark we hear
p Hark Hark list to the wood nymps sing - ing

f *p*

f Hark *mf* Hark their songs so clear *p* ALTOS Hark *p*
f Hark Hark list to the wood nym sing - ing Hark *p*

8.

light as mote
SOP. & ALTO
Hark we hear their song fan-tas-tic like
Hark the sounds that fall like fair-y bells

in the beam we please them still we tease them
fair-y bells tink-ling-ly ring-ing Hark
tink-ling-ly ring-ing Hark
ALTOS

light as mote
SOP. & ALTO
Hark we hear their song fan-tas-tic like
Hark the sounds that fall like fair-y bells

in the beam we please them still we tease them

fair - y bells tink - ling - ly ring - ing

tink - ling - ly ring - ing Hark Hark the

8

f

Hark They has - ten to find us

ALTO Hark hark we hear their song we

sounds that fall while elf and

8

p

to find us they has - ten

hear their song fan - tas - tic clear Hark

fair - y call list to the

8

p

p
in em - bra - ces to bind us
hark we hear their song we
wood - nymphs sing - ing like fair - y bells

8.....

still they fol - low by hill and hol - low
haste to find and greet them
tink - ling - ly ring - ing *p* Hark Hark the

M
p
They has - ten to find us
SOP. *p*
ALTO *p*
Hark Hark Hark their song
sounds that fall like fair - y bells
p
8.....
p

Musical score for "The Elf on the Shelf" featuring vocal and piano parts. The score is written for four staves: three vocal staves (Soprano, Alto, and Tenor/Bass) and one piano accompaniment staff. The key signature is one flat (B-flat), and the time signature is 4/4. The lyrics are: "They has - ten to find us by leaf - y way to meet them we haste tink - ling - ly ring - ing like fair - y bells -". The piano part provides a rhythmic accompaniment with chords and moving lines.

in em - bra - ces em -

we haste to find and greet them Hark

tink - ling - ly ring - ing tink - ling

Hark

dim.

bra - ces to find us to find us
 we haste to find and greet them Hark
 tink - ling tink - ling - ly ring - ing Hark
 - the bells

APS 3829 = 4

light as mote in the beam as they float

Hark Hark

Hark the bells

as they gleam hark

Hark Hark

tink - ling - ly ing

exeunt ELVES & DRYADS.)

8. 8. 8. ---

Scene II.

(The Knights dismount and come forward.)

Allegro moderato. ♩ = 92

1st KNIGHT.

From fair - y spell set

free to - night the li - lies fair that on this lake ye see their own true

form may wear till morn shall break their joyance take their

2^d KNIGHT. A

But who has seen their

joy - ance take in dance and rev - el - ry

espress

love-ly band no more — may find in an - y land maid - ens so

fair to see their love - li - ness can

cresc.

nought express so all — di - vine they be

f *p*

ALBRECHT. *Recit.*

what are the li - lies that we sleep - ing see who dance to night in joc - und

f *p* *f*

B = 108

rev - el - ry

pp *a tempo*

2^d KNIGHT.

They are li - lies en - chant - ed by the Lake - spir - it

cantando

plant - ed white as the

sf

stars in their bloom But on mid - summer

f

even is the el - finspellriven and they dance they dance

sf

and they dance in the gloom

sf *ff*

f Fa - tal the beau - ty of the fair li - ly daughters Deep dwells the

sf Lake - spir - it un - der its wa - ters and his charm -

work - eth harm - And the power - of his spell - is a

bove them that man may not see but to love

p cresc.

them

pp

D

L'istesso tempo.

2^d KNIGHT.

But all

pas sion is vain they will love not a

gain since love would con - sume them like fire

And one for them are Death and de

Allegro agitato. ♩ = 138 ALBRECHT.

2^d KNIGHT.

sire.

1st KNIGHT. *mf*

Be - ware be - ware the fa - tal charm

sf *f* *fp*

Allegro agitato.

mf

O knight be - ware be -

flee — — — ere it work thee harm beware beware

f *p*

ware the spell flee — — — while yet all is well

be ware the charm — flee — — — ere it work thee harm

cresc.

F *f con brio*

Safe in her love no charm hath power to work me

mf

harm safe in her love no charm hath

O knight be - ware the spell be -

O knight be - ware the charm O knight be -

G

power to work me harm I fear no fair - y

ware the charm O

ware the charm O

spell — who loves shall find all well —
 knight be-ware the spell O flee while all is
 knight be-ware the spell O knight beware the

safe in her' love — no power can work thee
 well, flee yet while all — while all is
 spell flee yet while all — while all is

harm — No charm — no
 well — O knight be - ware the
 well O knight be - ware be - ware the

charm hath power _____ to work me harm

charm flee ere it work thee harm beware the fa - tal

charm flee ere it work thee harm be -

No charm hath power _____ to work me

charm be - - ware, be - ware be - ware the fa - tal

ware beware the fa tal charm be - ware be - ware the fa - tal

harm _____ No

charm _____

charm _____

mag-ic of beau - ty may charm - me save that of the maid the maid who is

mine — No spell — may have power to harm - me pro-

tect - ed by her love di - vine I fear — not the lake's daugh - ters

beau ty my heart cannot yield to their spell It

beats — but where pas - sion is du - ty so fond - ly it loves and so

well so fond - ly it loves and so

well Here will I watch what

er this night be - tide since morn - ing speeds me

K

to my bride.

2^d KNIGHT.

1st KNIGHT.

Be -

f *f* *fp cresc* *f*

ware be-ware the fa - tal charm flee ——— ere it

pp cresc. O knight be-ware beware the spell
p work thee harm *f* be-ware beware be-ware the spell —

L Safe in her
 flee ——— while yet all is well
 flee ——— ere it work thee harm

love no charm hath power to work me harm

O knightbeware the

safe in her love, no charm hath power to work me

O knight be - ware the spell be - ware the

spell. O knight be - ware the

harm I fear no fair - y spell who

charm O knight be - ware the

charm O knight be - ware the

loves shall find all well safe in her
spell O flee while all is well, flee yet while
spell O knight be-ware the spell flee yet while

love no power can work me harm
all while all is well
all while all is well O knight be -

no charm no charm hath power to work me
O knight be - ware the charm flee ere it work thee
ware, be - ware the charm flee ere it work thee

harm Nocharm hath power — to work me
harm beware the fa_tal charm be — ware beware be_ware the fa — tal
harm be — ware beware the fa_tal charm beware be_ware the fa — tal

sf

ff *ad lib.*
harm No power —
charm be — ware —
charm be — ware —

colla

to work me harm.
the fa — tal charm.
the fa — tal charm.

roce *ff* *sf*

p *cresc.* *sf*

Scene III.

The lake is covered by a light mist. The Dryads and Elves return, gathering in clusters and watching the lake.

Moderato. $\text{♩} = 60$

THE DRYADS.

Chorus. ALTO.

pp

Cold

A sostenuto

THE ELVES. Chorus. SOPRANO.

p

The

stars float with them on the tide,— and lov - - ing press them to their

The III. stars float on the tide, and

pp *cresc.*

side,— They sleep— till mid night's charmed hour shall wake them with its

press them to their side— They sleep till mid-night's hour

mag - - ic power. *p*

They sleep,— they sleep, cold on the lakes, calm

8. *p* *p*

They sleep till mid-night's hour, shall wake them with its power.

breast, The li - lies white are sleep - ing, lulled in their wave rocked

They sleep till mid - night's hour shall wake them with its
rest till mid - night's hour shall wake them with its

p

B (The mist rises and over the sur face of the water are seen a company of beautiful Nymphs).

power. The hour is

power. The hour is here

Piu mosso ♩ = 98

pp *cresc.*

Molto vivace. ♩ = 112 (The Lily Nymphs move over the water in a graceful dance)

here, they wake, they wake.

Molto vivace.

ff *f*

TENOR. *p*

THE KNIGHTS. **BASS.** See! Bro. thers! the li - lies

p

wak - ing! see! Bro - thers! their fair - y semblance ta - king!

C

Now ad - vance, now re - treat, Now ad -

see, see the li - lies wak - ing see!

vance singing ev - - er Now ad - vance

see! their hu - man semblance tak - ing! See — the li - lies

Now re-treat, sing-ing, sing-ing,
Now ad-vance, sing-ing
wak-ing, the li-lies wak-ing, See the
singing ev-er. *sempre sotto*
sing-ing In the
li-lies wak-ing. In the
dance do they glance the lake o-ver, Spring-ing
dance do they glance the lake o-ver, Spring-ing

roce e dolcissimo

pp

p

Now ad - vance, now re - treat, cling - ing sweet, springing

treat sing - ing ev - - - er cling - ing sweet who must

treat sing - ing ev - - - er cling - ing sweet, springing who must

cling - ing sweet, springing

cling - ing sweet, springing

sing-ing, springing, clinging, sing-ing
 sing-ing ev er, sing-ing
 er sing-ing ev er, sing-ing
 quick-ly must sev-er, sing-ing, springing, clinging,
 dim.
 E
 ev er, sing-ing ev er, who
 ev er, sing-ing ev er, sing-ing ev
 ev er, sing-ing ev er, cling-ing sweet, who so
 sing-ing ev er, who so
 quick-ly must sev er, cling-ing
 er sing-ing sev er, cling-ing sweet, who so
 quick-ly must sev er, cling-ing sweet, who must
 quick-ly must sev-er, who must sev er,

sweet who must sev - - - er, who must sev - er, *p*
 quick - - ly must sev - - - er, *p*
 sev - er who must sev - er, *p*
 who must sev - er

8.....

SOP. I & II. *F* *p*
 THE LILIES. White glid - ing feet, that meet the tide
 ALTO I & II. *p*
pp

and slid - ing fleet — peep out and hide — Arms moon beam

white, that gleam and leap, flash - ing like light, to

to charm the deep. White glid - ing

charm the deep. Bo - - - - -soms of snow

feet, peep out and hide,

and sweep of hair

Arms, moon beam white,

flung to and fro on smooth

pp

cantabile

that gleam and leap Bo - - -

necks bare,

p

This system contains the first four measures of the piece. The vocal line begins with a whole rest in measure 1, followed by a half note G4 in measure 2, a quarter note A4 in measure 3, and a half note B4 in measure 4. The piano accompaniment features a descending eighth-note scale in the right hand and a steady eighth-note bass line in the left hand. A piano (*p*) dynamic marking appears in measure 4.

soms of snow, and sweep of

Bo. soms. of snow and sweep of

This system contains measures 5 through 8. The vocal line continues with a half note G4 in measure 5, a quarter note A4 in measure 6, a half note B4 in measure 7, and a whole note C5 in measure 8. The piano accompaniment maintains its rhythmic pattern. The lyrics "Bo. soms. of snow" are written below the vocal line in measure 6.

hair in flow like gold

hair like gold, our

f *p* *p*

This system contains measures 9 through 12. The vocal line has a half note G4 in measure 9, a quarter note A4 in measure 10, a half note B4 in measure 11, and a whole note C5 in measure 12. The piano accompaniment features a more active right hand with sixteenth-note patterns. Dynamic markings of *f* (forte) and *p* (piano) are present.

our charms be - - hold.

charms be - - hold.

f

This system contains measures 13 through 16. The vocal line has a half note G4 in measure 13, a quarter note A4 in measure 14, a half note B4 in measure 15, and a whole note C5 in measure 16. The piano accompaniment continues with its characteristic patterns. A forte (*f*) dynamic marking is present in measure 14.

G THE DANCE OF THE LILY NYMPHS.

The first system of musical notation consists of two staves. The upper staff is a treble clef with a key signature of one flat (B-flat) and a common time signature. It contains a series of whole and half notes. The lower staff is a bass clef with a key signature of one flat and a common time signature. It contains a series of eighth and sixteenth notes, with a dynamic marking of *f* (forte) at the beginning and *dim.* (diminuendo) later in the system.

The second system of musical notation consists of two staves. The upper staff is a treble clef with a key signature of one flat and a common time signature. It contains a series of eighth and sixteenth notes, with a dynamic marking of *f* (forte) at the beginning. The lower staff is a bass clef with a key signature of one flat and a common time signature. It contains a series of eighth and sixteenth notes, with a dynamic marking of *f* (forte) at the beginning.

The third system of musical notation consists of two staves. The upper staff is a treble clef with a key signature of one flat and a common time signature. It contains a series of eighth and sixteenth notes, with a dynamic marking of *p* (piano) at the beginning. The lower staff is a bass clef with a key signature of one flat and a common time signature. It contains a series of eighth and sixteenth notes, with a dynamic marking of *p* (piano) at the beginning.

The fourth system of musical notation consists of two staves. The upper staff is a treble clef with a key signature of one flat and a common time signature. It contains a series of eighth and sixteenth notes, with a dynamic marking of *cresc.* (crescendo) at the beginning. The lower staff is a bass clef with a key signature of one flat and a common time signature. It contains a series of eighth and sixteenth notes, with a dynamic marking of *f* (forte) at the beginning.

The fifth system of musical notation consists of two staves. The upper staff is a treble clef with a key signature of one flat and a common time signature. It contains a series of eighth and sixteenth notes, with a dynamic marking of *f* (forte) at the beginning. The lower staff is a bass clef with a key signature of one flat and a common time signature. It contains a series of eighth and sixteenth notes, with a dynamic marking of *f* (forte) at the beginning.

This page of musical notation consists of seven systems of staves, each with a treble and bass clef. The notation includes various musical symbols such as notes, rests, and dynamic markings. The first system begins with a *dim.* marking. The second system includes a *p* marking. The third system features a repeat sign with a first ending bracket labeled '8'. The fourth system includes a key signature change marked with a 'K' and a repeat sign with a first ending bracket labeled '8'. The fifth system includes a *p* marking and a *dim.* marking. The sixth system includes a *p cresc.* marking. The seventh system includes a *f* marking and a *dim.* marking. The notation is written in a style typical of 20th-century piano music, with a focus on melodic and harmonic development.

The musical score is written for a piano and voice. It consists of two systems of staves. Each system has a vocal line (treble clef) and a piano accompaniment (treble and bass clefs). The key signature is one flat (B-flat), and the time signature is 4/4. The lyrics are written below the vocal line.

First System:

Vocal line: In flow like gold,

Piano line: forms of night Their dance to

Second System:

Vocal line: Our charms be - - hold, In

Piano line: share To soothe and ex - cite

The piano accompaniment features a prominent eighth-note pattern in the right hand, often marked with an '8' and a dotted line, indicating a repeated figure. Dynamics include *f* (forte), *p* (piano), and *fp* (fortissimo piano).

flow like gold.

But the fall of their spell shall en -

ff

3

8

thrall thee well.

the fall

dim.

of the spell shall en - thrall en - thrall thee

p

pp

well.

M

sf

3

Andante con moto. $\text{♩} = 69$

p Oh, yield to beau - ty's

p dolce Oh, yield to beau - ty's mag - ic spell

p Oh, fa - tal beau - ty's mag - ic

pp Andante con moto. Oh, fa - - - tal

spell! Are we not

Are we not fair as words can tell

spell! Who shall es - cape its pow - er

spell Who shall es - cape its pow - er

fair No

Safe in her love no charm

fell Be - ware be - ware the fa - tal

fell Be - ware beware the fa - tal

charm — hath power to work thee harm *cresc.*

No charm, no charm hath power to work thee

charm, Be - - - ware, be - - - ware the

cresc.

cresc.

Ah! yield to beau - ty's mag - ic, mag - ic spell

charm Ah! yield to beau - ty's charm

charm Flee ere it work flee ere it work thee

Flee ere it work thee harm

f

p are we not fair — as — words — can tell?

p are we not fair — as words can tell?

harm, flee ere it work thee harm En - chant - - ment, en -

flee

p *ff*

yield to beau - ty's mag - ic spell Are we not

snar - ing spread they a - round

fair Ah! yield -

fa - - - tal un - spar - ing, Oh, flee from their mag - ic pro

8

O *p* *Sostenuto.*

Then, gal - lant knights, love us well, and for -

found Love means to life last fare - well, and for -

8 12 16

ev - er love well, love us well, gallant knights, love well, love
un_to life

ev - er farewell, un_to life, un_to loving fare - well,
un_to life, fare - well,

cresc.

sostenuto

well, love well gallant knights, and for ev - er, love us well, love us
love well, fare_well, fare well, fa - tal spell and for ev - er, fare - well, fare thee
farethee well,

p

well, gallant knights, love well, love well, gallant
well, life and love, fare - well, fare - well, fa - tal
fare - well, fare - well,

P

2

knights, love us well, and for - ev - - er, love us well, gallant knights love us
love well, gallant knights
spell, fare thee, well and for - ev - - er, fare - well, life and love fare -

p

well, fare - well, love us well.
love well,
well, fare well.
fare - well fare - well,

pp dolcissimo

pp

Scene IV.

53

DUET AND CHORUS OF NYMPHS.

Andante tranquillo. ♩ = 54

THE LILY NYMPH

Out of the heart— of the wa - - ters, Out of the black wave be-

sf

low, Fairest of all the white daughters, bloomed I, as pure, as

A pure as the snow Ah! man may not see but to

espress.

love me, And will by my glanc-es is slain, But the

cresc. *sf*

power of a spell is a bove me, and hearts break with tur-bu-lent

ad lib

p cresc.

pain.

a tempo

rall.

B *un poco piu lento* ♩ = 52

molto espressivo

p

But all passion, all pas-sion is Vain,— all

Lento

And one for me are death— and de-sire

pp

C ALBRECHT.

*pp sotto voce**a tempo come primo*

Maid-en most fair, I a - dore thee! Such

spell has thy beau - ty cast o'er me, O stay, though but for one

mo - ment it be - O stay, O stay, O stay, I

love thee, I love thee, my heart, my

LILY NYMPH.

rall.

Ah mor-tal, en -

heart burns for thee, for thee.

*colla voce**f a tempo**p*

poco meno mosso ♩ = 72

treat - ing, I glide past thee fleet ing, to list - en were dan - ger, to love thee were

Death.

Fair maiden en - dear - ing, what danger in hear - ing, I love thee, sweet

Ah mor - tal, en - treat - ing, I glide past thee

rang - er, Far more than my breath, Fair maiden, en - dear - ing, what danger in

fleet - ing To love — thee, to love thee were Death, to

hear - ing I love — thee more than my breath,

p

love — thee, to love — thee, to love thee were —
 I love thee, I love thee, more — than my

p *cresc.*

Death, — to love — thee —
 breath, — I love — thee I love — thee —

dim.

to love — thee, to love — thee were
 I love — thee, I love thee, more than my

Death.
 breath.

f a tempo *If*

ALBRECHT.

thou canst but love me, Thy doom, how sweet to share — it, If

woe hangs a - bove — thee, My heart shall help thee bear it,

Ah love, ah love, my spir - it yearns for thine,

Give to my arms, — give to my arms, — thy

LILY NYMPH.

Ah, no! ah, no! It

form — di - vine

can not be, ah, no! ah,

no! and yet I cannot leave thee so.
(The Lily Nymph ap -

proaches nearer.)
My heart, my heart burns for thee

My heart, my heart, what is thou

dear - est,

piu mosso ♩ = 76

piu mosso

L.N.

fear - est?

ALB.

I _____ live, I live, but in thy

What power my will en - tranc - es! my

glanc - es, I live but in thy glanc - es,

heart, — what ist, what ist, thou — fear - est?

my heart burns, my heart burns for thee dear - est

SOPRANO I.II.

NYMPHS.

(The Lily Nymphs implore her by gestures to return,
while the Dryads and Elves show the utmost consternation)

Be -

ALTO I.II.

p Ah, love! ah, love!

ware, be - ware, O fair - est, be - ware, If

love ah, love! Ah, love! what ist thou fear - est?

ah love! my heart burns for thee dear - est!

mor - tal love thou shar - est, Thy doom is sure - ly

(She flings herself into the arms of Sir Albrecht)

molto animato Ah! what is death beside this bliss! who would not dare!

What is death beside this bliss! who would not dare!

spo - ken, If mor - tal love thou shar - est, Thy doom is

molto animato

doom for this kiss Loves rap - tures
doom for this kiss Loves rap - tures so our
spo - ken. If love thou shar - est, Be - ware, beware if
Be - ware, be -

so our hearts are fil - ling, All else is lost in joy so thril - ling,
hearts are fil - ling, All is lost in joy so thril - ling,
mor - tal love thou shar - est be - ware be - ware thy doom is sure - ly spo - ken
ware, be - ware, be - ware, be -

All is lost, is lost in joy so thril - ling.
All is lost in joy so thril - ling, in joy so
Be - ware, be - ware, beware, be -
ware, be - ware, be - ware, be -

3 sempre piu 3 stretto 3

J Ah what is death be side this
 thril - ling, Ah what is
 ware, be - ware, Be -
 Be -

bliss - who would not dare - doom for this
 death be - side this bliss! who would not dare - doom for this
 ware, be - ware, be - ware, thy
 ware, be - ware, be - ware, be - ware, be - ware,

kiss who'd not dare doom for this kiss! Ah!
 kiss who'd not dare doom for this kiss! Ah!
 doom - is spo - ken, be - ware, thy doom is spo -
 ff

K

meno mosso $\text{♩} = 54$

love! _____

(They sink in rapturous embraces)

love! _____

SOP. ken 'NYMPHS. He

ALTO. He clasps her with kiss - es, *mf*

TEN. He clasps her with kiss - es, Her *mf*

KNIGHTS. He clasps her with kiss - es, Her

BASS *mf*

meno mosso, molto largamente

clasps — her with kiss - es, hearts

ru - by lips stain - ing, In joy — full - est bliss - es hearts

ru - by lips — stain - ing, In bliss - es, bliss - es hearts

ru - by lips stain - ing,

f know no re - strain - ing, *p* De - li - rious em - bra - cing, *molto cresc.* d -

f know no re - strain - ing, *p* De - li - rious em - bra - cing, de -

f ing *p molto cresc.*

L *ff* The Lily Nymphs, with sorrowful gestures move

li - rious em bra - cing, While sad - ly, sad - ly, sad - ly re -

li - rious em bra - cing, While sad - ly, sad - ly, sad - ly re -

8... 8... 8...

slowly backward over the lake. *dim.*

tra - cing our way down the wa - ters

tra - cing their way down the wa - ters *dim.*

8... *ff* *f* *dim.*

We go, the lake's daughters, we go, the lake's daughters.

They go, the lake's daughters, they go, the lake's daughters, they daugh -

go the lake's daughters

go the lake's daughters

ters, they go they go - *piu tranquillo*

A.P.S. 3829-47

Scene V.

(The light of morning begins to appear)

Andante tranquillo. ♩ = 54

pp sempre *dolciss.*

8

A

pp *pp* *pp*

THE DRYADS With the lisp of light leaves, in the

AND ELVES With the lisp of light leaves, in the

8 With the lisp of light leaves,

morn - ning breeze sha - ken, Down the dim for - est aisles, see the gleaming dawn
 dim for - est aisles, see the dawn
 morn - ning breeze sha - ken, Down the dim for - est aisles, see the dawn
 8... in the morn - ning breeze sha - ken, Down the for - est aisles, see the dawn

wa - ken, Soft - est glow,
 wa - ken, Soft - est glow,
 wa - ken, Soft - est glow,

faint - est flush, soft - est glow,
 faint - est flush, soft - est glow as the lake rip - ples
 faint - est flush, soft - est

faint - est flush, faint - est flush,
quick - en, faint - est flush, in the sky wax and
glow, faint - est flush, faint - est

The first system of the musical score spans measures 1 to 4. It features a vocal melody in the upper staves and a piano accompaniment in the lower staves. The lyrics are: "faint - est flush, faint - est flush, quick - en, faint - est flush, in the sky wax and glow, faint - est flush, faint - est". The piano part includes arpeggiated chords and sustained bass notes.

soft est glow, *p*
thick - en, Till they die on the beach, in the
flush,

The second system of the musical score spans measures 5 to 8. The lyrics are: "soft est glow, *p* thick - en, Till they die on the beach, in the flush,". The piano part continues with arpeggiated figures and sustained chords, marked with a piano (*p*) dynamic.

thick en.

thick en.

Fast the morn - ing star — fades like a

p

f

Fast the morn - ing star — fades like a

pearl dropped in wine, fast the

p

Fast the morn - ing star fades, like a

pearl - dropped in wine, fast the morn - ing star fades, like a

morn - ing star fades, like a

f

cresc. As more clear and more
p As more clear *cresc.*
 pearl dropped in wine, As more clear *cresc.*
 pearl dropped in wine, As more clear *cresc.*
 pearl dropped in wine, As more clear

near doth the com ing day shine, as more clear doth the
 and more near doth the com ing day shine,
 near doth the com ing day shine, as more clear doth the
 and more near doth the com ing day shine,

com ing day shine, for the night is at end.
 com ing day shine, The
 for the night, the night is at

p see the gleam ing dawn

night is at end and the trembling leaves sha - ken, see the

night is at end and the trembling leaves sha - ken, see the

end. down the dim forest aisles see the gleaming dawn

D

wa - ken,

dawn wa - ken,

dawn wa - ken,

wa ken,

pp sotto voce soft - est glow, see the gleam ing dawn

pp soft - est glow, see,

pp faint est flush, soft - est glow, see,

pp

wa - ken, soft - est

soft - est glow, soft - est

calando

pp faint - est flush soft - est

soft - est, soft - est

calando

ppp glow.

ppp glow.

ppp glow.

8

calando *ppp*

Scene VI.

SOLO and CHORUS of NYMPHS.

A commotion is heard over the water, and the voice of the Lake Spirit is heard from the depths.

Allegro con spirito. ♩ = 118

THE LAKE SPIRIT.

Re -

turn, re - turn, return ye li - ly maid - ens, re - turn once

more, once more your snowy sem - blance take. A - gain my

spells, my spells with might en - chain you, That nought, that

A.P.S. 3829-47

B

nought ——— your charm-ed sleep may break.

A - gain my spells, my spells have

power, Now ——— comes the morn - ing hour.

THE LILY NYMPHS. Backward re_turning we

il doppio piu lento

dim. - - in

has - ten, Back to the lake wherewe sleep.

pp *mp* *pp*

THE LAKE SPIRIT.

Soon in the sun beams will glis - ten, Cool dew-y tears which we weep. —

Re -

p

C Tempo I. ♩ = 116

turn, re - turn, ye li - ly maid - ens,

p

And float once more — up - on — the tide, Un - less the

p

fire of love has touched you And mor tal

cres

ye blight - ed fall and death make

ad lib.

sf *rit.* *sf colla voce*

end of all.

sf *ff* *à tempo*

Il doppio piu lento

p

THE LILY NYMPHS. Backward return-ing we has - ten, Back to the lake where we

p

p

sleep, Fa ding like mist wreathes that glis - ten,

p

THE LAKE SPIRIT.

D *Tempo I.* $\text{♩} = 116p$

Re -

Fa ding a way while we weep.

p *f* *p*

turn, re - turn, ye li - ly maid - ens. Un -

p *p*

less the taint of love ye know, Then blight - ed

p *f*

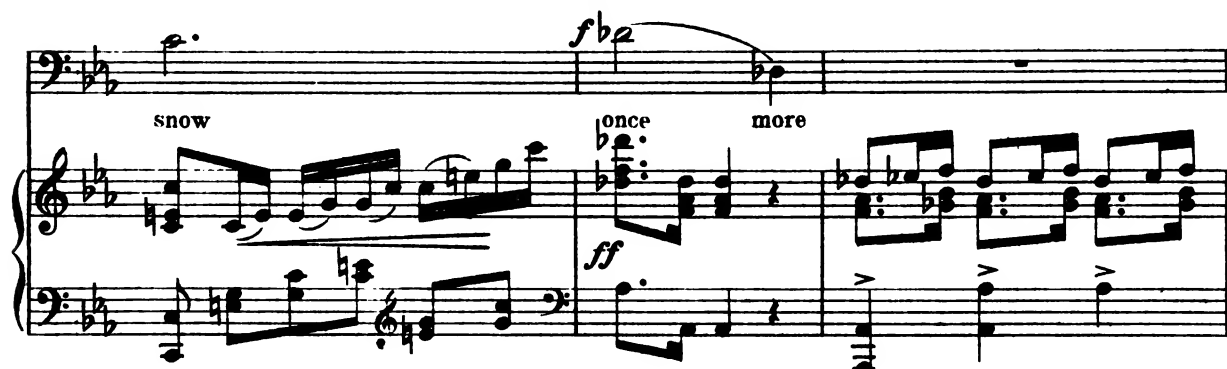
fall your beau - ty ho ly



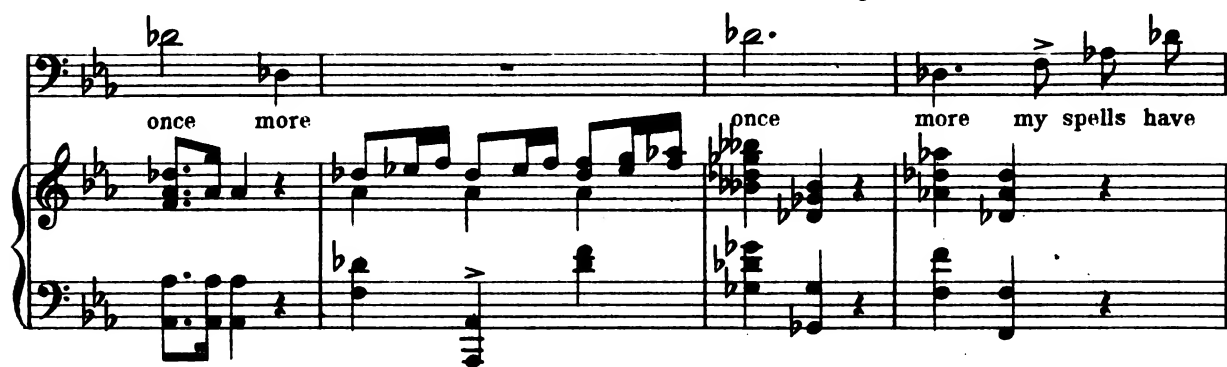
with - erd and stained your leaves of



snow once more



once more once more my spells have



power



ad lib.

Now _____ comes the morn - - ing

p *roll.*

E

hour.

ff *a tempo* *dim.*

p *f* *p*

sempre dim. e rit. *pp*

Scene VII.

Molto moderato. ♩ = 56

pp THE LILY NYMPH.

The first system of the musical score for 'Scene VII.' features a vocal line and a piano accompaniment. The vocal line is in a treble clef with a key signature of three flats (B-flat, E-flat, A-flat) and a 4/4 time signature. The lyrics are 'The doom up - on me falls, a - las! a -'. The piano accompaniment consists of two staves, treble and bass, with a key signature of three flats and a 4/4 time signature. The music is marked *pp* (pianissimo).

The second system of the musical score continues the vocal line and piano accompaniment. The vocal line has the lyrics 'sis - ters shall I float no more, in'. The piano accompaniment continues with the same key signature and time signature, marked *pp*.

The third system of the musical score concludes the vocal line and piano accompaniment. The vocal line has the lyrics 'love - liness, no more, no more.' The piano accompaniment continues with the same key signature and time signature, marked *pp*.

tranne

pp

Poco animato. ♩ = 63

Nay, what is doom a - gainst our love!

Heart's dear - est thou, heart's dear - est thou, can

spells di - vide my heart from thine!

cresc.

Lean on my breast, and on - - ly think Of this sweet

rap - ture so di - vine.

p *pp*

B THE LILY NYMPH. ♩ = 66

Too late! too late!

f

soon will be sleep - ing, The li - lies all, save I a -

f

piu agitato ♩ = 72

lone, — save I a lone.

ALBRECHT.

Ah! bit - ter woe, what blight is creep - ing o'er

p *cresc.*

those clear eyes, that peer - less shone!

f

Farewell, _____ farewell, _____ fa - tal the spell, _____

Ah! bit - ter

p

fare - well, _____ fa - tal the spell. _____

woe! _____ Ah! bit - ter woe! _____

f

molto con brio

ah! leave me not, my life is in thy keep - ing.

D = 78

Heart's dearest thou, _____ would I might re - main. _____ Heart's dearest

Ah _____ leave me not,

fz *p*

thou. Heart's dear, est thou.

Ah! leave me not, Ah! leave me not, to bit - ter

Ah! fa - tal, fa - tal

bit - ter weep - ing, Ah! leave me not, ah!

8

sempre piu animato

spell too late, too late, Fare -

leave me not. Ah! woe, ah! woe,

p *sf*

well, Fare - well,

Ah! bit ter woe,

cresc. e accel.

(She kisses him passionately, then releases herself from his embrace and glides down again to the lake where she stretches up her arms in farewell)

E *Recit.*

sf well. Ah! fa-tal

ah! woe.

Allegro. $\text{♩} = 116$

ff *sf* *Recit.*

a tempo *tempo ad lib sempre piu lento* (She sinks from sight)

spell, fare-well, fare-well, Heart's dearest, I for thee am slain.

meno f *p* *pp* *rall.*

SOP. **F** *sotto voce* (The mist again conceals the lake for a moment. When it

pp

THE LILIES. The doom on her falls as be-

ALTO. *pp*

Lento. $\text{♩} = 54$

8

lifts the Nymphs are gone, and the lilies are again on the water)

fore, Once more to blossoms turn-ing, Un-touched by pas-sions yearn-ing we

To blos-soms turn-ing

pp

float, But she is there no more.

pp

G ALBRECHT. *assai agitato*

Heart's dearest thou, where are thou sleeping?

Allegro. ♩ = 120

pp *sf*

(He flings himself into the lake)

I plunge to seek thine arms a - gain.

sf

ff *sf* *strepitoso* *ff* *f*

TENOR.

H Lento. ♩ = 60

THE KNIGHTS. BASS.

Ah! he has plunged in the lakes night black

p

Lento.

mf *p* *rit* *pp* *pp*

wa - ters, He is gone, and no lon - ger our pleading can

hear. Van - ished like mist wreathes the lakes lovely

daugh - ters, On - ly one li - ly floats faded and

sere.

espress.

J

piu mosso

K

L

EPILOGUE.

Andante sostenuto assai.

♩ = 63
ELVES*p*

DRYADS

p

Ah! li - ly maid, fare thee well, and for-

Ah! li - ly maid, fare well, and for-

KNIGHTS

Andante sostenuto assai.

pp

ev - er, fare well, gal-lant knight, tru-est lov-ers, fare

Fare thee well, li - ly maid,

well.

pp

Doom

with its spell fondest bo - soms will

Fare thee well, gal-lant knight,

*pp**f*

Leav - ing but blight of their pas - sion to
 sev - er, Leav - ing
 Fare thee well li - ly maid

tell. Fare thee well,
 Leav - ing but blight of their passion to tell,
 Fare thee well, gal-lant knight Fare well

A
 Fare thee well, li - ly maid,
 woe, hear we to the bride, Who for her love doth

Fare thee well, gal-lant knight, *f* Fare thee well gal-lant

bide, *ff* Woe bear we to the bride, Who

p *piu f* *B_f*

Fare thee well, li-ly maid, Ah! li-ly

knight, fare thee well, *f* Ah! li-ly

for her love doth bidde, Ah! li-ly

p *cresc.* *f.*

maid, fare thee well, and for-ev-er, fare-well, gal-lant

gal-lant knight,

maid, fare thee well, and for-ev-er, fare-well, gal-lant

knight, truest lovers, fare - well, Fare - well, fare - well, Fare - well, Farewell, fare -

knight, truest lovers, fare - well, Farewell, fare -

knight, fare - well,

well, li - ly maid, and fore - ev - er, fare - well, gal - lant

li ly maid, and fore - ev - er, fare - well, gal - lant

well, li - ly maid, and fore - ev - er, fare - well, gal - lant

fare thee well gal - lant

knight, truest lovers, fare - well, fare - well, fare -

knight, truest lovers, fare - well, fare - well, fare -

knight - fare thee well, fare - well, fare - well, fare -

well, li - ly maid, and for - ev - er, fare - well, gallant knight, li - ly

well, li - ly maid, and for - ev - er, farewell, farewell, li - ly

maid, tru - est lov - ers, fare - well, Fare - well, Fare -

maid, tru - est lov - ers, fare - well, fare thee fare - well,

well, Fare - well, Fare -

well,
pp Fare - well,
pp Fare - well, fare - well,
 Fare - well, Fare - well, Fare -

FINE

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